

SERIES II.

2 and 3 Parts STAFF Notation

TRADITIONAL IRISH AIRS

Selected from the IRISH and
Anglo-Irish Song Books by
Rev. P. A. WALSH, C.M.

PIANOFORTE Accompaniments by
Annie W. PATTERSON, Mus.Doc.



PART 3

Drowne · and · Nolan · Limited :

SERIES II.

Traditional Irish Airs

Selected from

“ceól ár sínsear,” “ár sceól féin,” “síò-ceól,”
AND “SONGS OF THE GAEL”

As Collected and Edited by

THE REVEREND P. A. WALSH, C.M.

WORDS IN IRISH—AIRS IN STAFF NOTATION

*Arranged for Two and Three Vocal Parts
with Pianoforte Accompaniments*

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART III.

Price, Two Shillings and Sixpence

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PART III.

Gift of Fred Norris Robinson

FOREWORD

THE First Series, which contained a selection of fifty airs, selected from my various books of old Irish airs, has been so favourably received by the public, that I was encouraged to select for publication in Staff Notation a further batch of airs which I here give to the public, and which number fifty-two. The work of harmonising and writing piano accompaniment has been entrusted to the same distinguished musician who did the First Series—Dr. ANNIE W. PATTERSON, B.A., MUS.DOC.

As in the First Series, so in this Second Series, the arrangements are in two and three parts. In the cases where three-part harmony is found, a skilful teacher may have the harmony sung as a two-part chorus, if this should suit the exigencies of the pupils. Only, in the case of two-part singing, a certain harmonic knowledge will be useful to the teacher, so as to make good “endings” (as full as possible), and also to choose intervals of third and sixth in preference to the more empty-sounding fifth or fourth. With the piano accompaniment the full harmony is filled in.

I think it well to embody in this Series the highly serviceable notes which Dr. PATTERSON kindly furnished me with for the First Series.

The reference to the pagination of “Ceól ár Síneár,” wherever found, is a reference to the revised and improved edition which was published in 1923.

The piano accompaniment in some of these airs will be found useful for teachers whose schools will use the school-cards which I am publishing. Each card will have one song in three-part harmony with three verses under the music.

AN tAṬAIR pÁTORUIG bREAṬNAC.

17th March, 1925.

N.B.—No words are printed under the “Endings.” The words to be sung are the same which are sung for the bar or bars immediately preceding the D.C., and will be different, of course, in the several verses.

The grace note (Appoggiatura) where introduced in the vocal parts, if used, should be interpreted in the “traditional” manner of the rural singer, rather than in its classical sense.

NOTES ON THE MUSICAL ARRANGEMENTS OF
REVD. FATHER WALSH'S GAELIC SONGS

REGARDING the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1., 2. (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an “Ending,” are also appended, so as to give a finished conclusion to the whole. When finishing the song this “Ending” may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such “Expression” the fullest and most careful practice.

eiðne ní þeÐÐair,

OLLAM Ce61L.

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Allegretto. *mf*

1.

Lá d'á rabar iur an gCair-leán Cuanaic A'r mé as cur tuair-ir
brúinn-eal op - m 'n-a ruide ar fuarsha, le

mf

2.

me mo naimh Carad hair tige muair ar éadib an róid. Do labair rí lom go
cresc.

cresc.

Ad. *

ban - a-maill riuama "A dui - ne ua - rail, ruig go fóil go n-ól-fair deo uaim, San

f

cartr ruid' tuair-im Cao ar do ghuair tú nó cá bfuil do ghuó?"

rit. *D.C.* (Ending.) *rit.*

f *rit.* *D.C.* (Ending.) *rit.*

Ad. *

an déio-deas caulín. Fonu: "an fuiseóisín ruad."

Moderato. mp

Tá déio - deas caulín 'mo déio i mbreacmuis, 'Sé
uais - neas coille nó i ngleann - tán pléi - be, Mar

mp

1. fáic mo buai-riú naé bfuil rí hom. Ar bfuac na oim. Nó mar Naor mac Uir-le le
'mbéinn dá breas-aó fá

cresc.

2. n'-ann-racé céi-le so naé-ann péin leat-ra 'mac ar tuinn, Nó mar la - ron cal-ma le na

f

f

rall. e dim. *D.C.* (Ending, ad lib.)

gráó Mé - dea so néal-ócaim péin leat 'un na spéi-ge a - nonn.

rall. e dim. *D.C.* (Ending)

*Red. **

Allegretto, mf

f 3

A Donna-éaró Uí baoríil, Sé mo léan tú'oo luige, Sgothuill an bai - lé reo gan éaró ó -

mf *f*

Red. *

mf *f* 3

v'éas - tú, Sgurr n-aice le to éiríde buó maic hombeit'mo luige Nó go n-aic - nireacainn órí-real mo -

mf *f*

Red. *

cresc. 3 *ff* 3

rgéal duit. Aé — reanpocal, rirríor, (Do) — Cluin-im as gac aon, gur bé'n fearir fearir gnaoibeir fear

cresc. *ff*

Red. *

sempre ff *rall.*

rao gal leir. Ná fearir a beir mar'téim i — b'laitear as na naoim Ná faoi éor-aib gall as díol cíorleo gac aon lá?

sempre ff *rall.*

Red. *

For Irish song see "Síó-Éol" p.121. Also "Ceól ár Sínean" pp.11 and 63. For Anglo-Irish songs see "Songs of the Gael," I.266 and II.65 and 90.

IS CÁSMAR DÓCRÁD. Фон: "MO CÁMA DROISEAM EILE"

Andante con moto. *mf*

lr— cáir - máir doé - mac doillig - mé déar - ac dian, — Máir

mf

And. *

caíó - rhuicé Cor - mairé Conaill a' r Céin - le dian, — ba —

f

gháic - so fol - lur a' cor - naí na héi - reann pian, — rá —

ff

rit. *D.C. rit.* (Ending.)

bhá - ca an donair gan coérom gan réim gan pian. —

ff *rit.* *D.C. (Ending.) rit.*

IS DOILS LIOM FLAṬA. Form: "an cuimhin leat an oíche úd?"

Moderato.

mf

lṛ doil - iṡ liom fla ṭa ṡan

mf

sim.

flaṭ - ṡearṭ ṡcṡic foṡla, ṡan ṡor - ṡar ṡan ṡean - nar, aṛ

cresc.

cresc.

ṡaṭ - laib ṡo rí - ṡeóilte, lṛ doil - iṡ liom ṡṛam - ail i nṡlar - aib aṛ mí -

f

ff

rit.

cóṡrom, 'Sṡr doil - iṡ liom pṛea - bai - ṛe cail - leaṡ le mill - ṡeóipeaṡ.

ff

rit.

For Irish song "Síṡ-Céol" p. 140. Also "Ceól aṛ Sínṡear," p. 112. For Anglo-Irish song see "Songs of the Gael," III. 44

RAŠAD-SI NA ZONAČ.

Andante con moto.

Andante con moto.

1.
Ó, naíao-ra anan ao-nae a - máí - peac map óp-vuig Mac Dé san
cap-aíl ní mol-fap cun léim ní Mí

2.
gnó Mo cloir-fap ná géim mo bó. Mo éao-ra ní cloir-fap a
méi-leao. 'S ní heag-al vom gaot an fós-mair, Ac ól-fao mo ríil-ling lá

ao-naig Com rult-map le héin-ne vem' rópo.

D.C. (Ending)
rit. f

D.C. (Ending)
rit. f

2'S ÓRÓ BOG LIOM É. *Ронн:* "an caulin deas dom."

Allegretto.

mf

mf

2'S Ó - mó bog liom é, dhruid liom é, cor-muig é, 2'S Ó - mó bog liom é, an
 ó - mó bog liom é, dhruid liom é, cor-muig é, 2'S Ó - mó bog liom é, an

mf

Red. * *sim.* * *Red.* * *f*

1. 2.

tioc - pa ré liom; 2'S dhruid - ai - lín dom. lá do - nac an ear - muig 'r mé

cresc. *ff*

cair-teal go dhruid - ai - ac. Tharra ar an ndor - cead i Mui-leann na hAbann. Sead

cresc. *Red.* * *Red.* *

rit. *ff* *rit.* *Red.* *

don - nac an bob - by supab ain - m dó Tine - i - mí, 2'S é as dhruid - in am' éoinn - is go teann.

Moderato. *mf*

Mo léan le luad ar m'a-tuip-re Sní féar do buain ar tear-can-na D'fáir
 éis-rérruaóaan trean-a-áir i ngeib-ean cruaidí n-an-a-cra, do

mf

1. céar-ta buar-ta m'áir-í-ne le tréim-re go clá, Aic tréit i stuaitib-lea-tanluir, San réim mar ba gnáic.
 2.

f *cresc.* *ff*

'Sgac lon-na bi-le boim-b-éu-éar tréan-cumair d'fár De bhol-la rtoe naon-a-con Do phéam-uí ón Spáin, do

f *cresc.*

cann-cláiríon la gear-buidéac, fé gail-rmaic géar agdan-ar-aib, An cam-rpnotelaon roeal-b-uig A raon-bail-te rtaic.

rit. *D.C.*

ff *rit.* *D.C.*

Andante con moto. *mf*

Dá luio - pini ar lea - baio le ma - gaio nó brón, Dá

scrom - pini as gárr - taci le hác - ar nó rceón, Dá

nim - ceóainn am' geilt ar gan ca - raio níor mó, Cao

é rin don méio rin ná bain - feao ran leó?

rit. *D. C. (Ending.) rit.*

AN RÓZAIRÉ DUB.

Allegretto. *mf*

Allegretto. *mf*

Ἀ ἱστοῦν εἶπε οὐκ ἐπι-γαρ ἵρ βεόδα το ζῆτ, ἵρ βινν ἱομ το γλῶρ - ἐα' ἵρ

f

ceólmair do éruit, ἵρ ἀοι-βινν το γεολ-τα ἀε ná róznann mar fuilt Ἀ μαοιδεαμ γαν ἀρ λεό-ζαν ζῆρ πό-ζαι-με οὐβ.

f

Νί πό-ζαι-με 'ομ ὁδ-έαρ ἀε κόμ-βι - λε ζῆτ. Ἀ τῶιζ-ρεαρ αν ceó ro de Foot-α' αν ἡμορ, βερό

rit. *D.C. (Ending.)*

ζῆοι - με ζῆρ μῶρ-δαετ α' ἡμῶρ-ταρ α-ζαμν Τρέ γεό-λαο να κό-ραε ἱ ζερῶνν εἰπε' ἱ ζειον.

ff *rit.* *D.C. (Ending.)* *Red.* ** sim.*

Moderato.

mf

Trác 'nóé ar mé ar meán-aíge A5
Hear it on the moun-tain, O

mf *Red.* * *Red.* * *sim.*

riubal liom féin i nDarr-óda, do dearc - ar uaim i nglar-cóill. Stuaire-cail-in óis ba—
hear it in the— glen,— Hear it in the cit-ies The tramp of marching men. God—

Red. *

cresc.

glonn-pac éin ar cpann-aib, Puic ar bhuic ar rcpó Ar éire as teact i nglair-ib, A5
light the way they're far-ing! God give them strength and dar - ing To strike a blow for Er - in, The

cresc.

Red. *

Cuppa
Chorus

(Ending) *rall.*

éir-teact le na glór. ba
Ir - ish Vol - un - teers. God

Chorus

(Ending)

rall.

rall.

Red. * *sim.*

Lentement, e con tempo rubato.

mf *p*

Éir e húm so fóil, a múir - nín Ó, — And hear my

mf *p*

stor - y true, bíon daoin - e 'ráo - 'rag trácet sae lá — That I'm in

p *mf*

love with you. Sur b'é do glóir nó-binn, a rcoim, My theme by night and day; Ó ní neór - ainn

cresc. *f*

p *cresc.*

rit. *D.C. (Ending.)*

féin sur fíor an rgeal. — But that's what peo - ple say. *rit.* *D.C. (Ending.)*

rit. *D.C. (Ending.)*

Tempo di marcia.

mf

Sé — do bea — ta 'bean — ba léan — mar, Do b'e ár gcraic tu

*Red. * Red. * sim.*

beir — i ngéib — inn, Ár nou — taig breáig i reil — b méir — leac Díol — ta leir na

*Red. * Red. **

Cuppa. (bia)

gal — laib O — nó! Sé do bea — ta 'bail — e bfearr liom tú ná céad bó bainn — e

*sim. Red. * Red. * Red. **

O — nó! Sé do bea — ta 'bail — e 'Noir ár ceac a' traim — maíó.

rit. D.C.(Ending)

D.C.(Ending)

*Red. * Red. * Red. * sim.*

Moderato. *mf*

Taim - re ar an mbaile seo le

mf *Red.* * *sim.* *Red.* * *sim.*

cresc.

blain a-sur chí lá Soá mbeaó fíor mo réil as doinn a-saib ní cooblaíob ríob go

cresc. *Red.* * *sim.*

f

rám; Doé - túi - pí na Fhainn - ce ní leigir - pí - dír mo éneama, go dtigíó

Red. * *Red.* * *Red.* * *Red.* *

rit. *D.C. (Ending)*

pé - ar - lá'n cúil éraob - aís, 'rso gero - táio rí mo lám.

rit. *D.C. (Ending)*

Red. * *Red.* *



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